

Catalogue  
of an Exhibition of  
Etchings  
By  
Rembrandt

With an Introduction by  
Carl Zigrosser

Frederick Keppel & Co.  
4 East 39th Street  
New York

November 17 to December 5, 1914



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**B**MILE VERHAEREN, the great Belgian poet, in a very characteristic essay on Rembrandt cries out against the modern tendency to emphasize minute research into the life and surroundings of an artist at the expense of a deeper intuition of his works. What profit is there, he exclaims, in reciting every trivial detail of Rembrandt's domestic life, in raking over each sordid item of his ever increasing financial difficulties, in seeking to find an outward stimulus for every impulse of joy and sorrow in his troubled career, only to lose sight of the marvel and magic of his actual creation? Few men indeed do we know whose lives had less influence on their works than Rembrandt's, for nowhere can we find the source of the wonder-revealing light of his paintings, the secret of the superb penetration and insight of his works, in the bare chronicle of this man's life—this man who in the seclusion of his domestic circle had no distractions from artistic labor but still more labor. In truth, Rembrandt moved and worked in this world, yet really lived apart and beyond it. To look at his paintings is to visit a fairy land through which flit princes and princesses in gorgeous raiment, men of thoughtful brow and noble mien, women of superb devotion and haunting character, epic scenes of life, love, and death.

To enter into his etchings is to get still further away from mere externals (partly because of the less sensuous character of the etching technique) and to penetrate still more into the core of life. Here the gamut of emotional values is sounded with vivid humanness; here character is limned with simple directness and with little emphasis on outward trappings. Here is *Faustus*, keen, daring, profound thinker, gazing with rapt eagerness upon the disc of light which may solve the mystery of the universe; here is the *Student by Candlelight*, in whose musing demeanor we may almost sense the immanence of winged thought. Here is *Jacob Lamenting the Supposed Death of Joseph*, lifting up his hands with

a gesture of passionate horror and despair at the loss of his favorite son; *Abraham about to Sacrifice Isaac*, that stern, inflexible patriarch who would have sacrificed even his flesh and blood to what he considered his duty; *The Return from the Temple* of the eager child who excitedly chatters to his parents of this momentous event of his life; *The Descent from the Cross by Torchlight*, with its night of desolate loneliness and its sense of the world's utter indifference. Here is *The Flight into Egypt, Night Piece*, where the couple, overtaken by darkness, are trudging along, weary and footsore, till they find safe harborage for the night; and in delightful contrast to this is *The Rest during the Flight into Egypt*, lightly etched, that exquisite idyl of joy and spring and youth, in which the happy motive of the pair below is in a sense reiterated in the play of the birds above.

Thus passes scene after scene of the biblical epic—those legends of the life and heart of man which appealed to him not so much in the light of revealed scripture, as they inspired his humanity to some of its most beautiful creations. And then there were living men and women and living nature to kindle his imagination. What can be more wonderful than the great portraits, the penetration of the *Clement de Jonghe*, the geniality of the *Lutma*, the humanity of the *Coppenol*, or the frankness of the *Portrait of Himself Drawing*; or the great landscapes, the bright sunshine of *The Three Cottages*, the eloquent serenity of *The Mill*, the clarity and simplicity of the *Six's Bridge*, or the harmony and balance of the *Landscape with the Ruined Tower*?

With this power of transmuting everything about him into veritable fairy gold, it is doubtful whether Rembrandt felt very much the loss of the curios and collections of his earlier years. His art was not dependent on trappings or properties. Like Shakespeare in his theatre, Rembrandt in his art dreamed and attained the highest flights imaginable to man, and like

Shakespeare, too, even in the greatest reaches of his fancy he remained most innately and supremely human. From this point of view how significant is the formal record of all Rembrandt's possessions at the time of his death—"alleenlijk sijne cleederen van linnen en wollen en 't schildergereetschap"—"only certain linen and woolen garments and his painting materials."

CARL ZIGROSSER.



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## CATALOGUE

1 **Rembrandt Bareheaded.** (B. 1, H. 33)

Signed *R. L.* Done about 1630. First state of two before the edges of the plate were trimmed. From the Gawet, Boehm, and Schroeter collections.

2 **Rembrandt Bareheaded looking over his Shoulder.** (B. 10, H. 30)

Done in 1630. Second state of three before the slant parallel lines which crossed the top of the head were burnished out. Duplicate from the British Museum.

3 **Rembrandt in Cap and Scarf.** (B. 17, H. 108)

Signed and dated *Rembrandt f. 1633*. On paper watermarked with Head of Folly with Five Points. From the collections of E. Smith, Sir E. Astley, Carl Schloesser, H. S. Theobald, and T. Roussel.

4 **The Same.** (B. 17, H. 108)

Another impression from the Artaria and Chevalier de Franck collections.

5 **Rembrandt and Saskia.** (B. 19, H. 144)

Signed and dated *Rembrandt f. 1636*. First state of two with the slipped curve above Saskia's eyebrow. From the collections of E. Schroeter and J. P. F. Kalle.

6 **Rembrandt Drawing.** (B. 22, H. 229)

Signed and dated *Rembrandt f. 1648*. Proof with the landscape seen through the window. Superb impression on Japan paper.

" . . . surely that window can be no other than a window in Six's house, and that Rembrandt had found refuge and solace at this time with his sympathetic and powerful friend at Elsbroeck; and that these things,

and all these landscapes—and possibly the Hundred Guilder Print itself—were thought out and finished in his companionship, and under his sheltering roof. If so, what an episode in the intellectual life of Six—what a compensation for Rembrandt!”

Seymour Haden: *Rembrandt*.

“Another miracle of insight and of technique. Note, for instance, the incredibly delicate modeling of the face by which the tone of the complexion and the keenness of the eyes is suggested.”

C. J. Holmes: *Notes on the Art of Rembrandt*.

## 7 Rembrandt with Fur Cap and Light

Dress.

(B. 24, H. 29)

Signed and dated *R. H. L. 1630*. From the collections of Dr. A. Straeter and Count Stroganoff.

“Spirited work with much more scientific modeling. Cap, dress, and dark passages of hair due to a second biting over a paler etching.”

C. J. Holmes: *Notes on the Art of Rembrandt*.

## 8 Abraham Entertaining the Angels. (B. 29, H. 286)

Signed and dated *Rembrandt f. 1656*. Only state. Duplicate from the Dresden Museum.

“The composition was suggested by one of Rembrandt’s drawings from Mahommedan-Indian miniatures (H. de G., 926).”

A. M. Hind: *Rembrandt’s Etchings*.

## 9 Abraham’s Sacrifice.

(B. 35, H. 283)

Signed and dated *Rembrandt f. 1655*. From the Nahl collection.

“By its grandeur and originality of invention and composition it may well take rank as one of Rembrandt’s finest plates. . . . Independently of its very fine composition, and the magnificent style in the drawing of Abraham and the Angel, this plate may be easily recommended as a fine example of the free etched line which is everywhere perfectly frank and full of vital energy.”

P. G. Hamerton: *Rembrandt*.

## 10 The Same.

(B. 35, H. 283)

Another impression.

## 11 Jacob’s Ladder.

(B. 36, 3, H. 284, B)

Signed and dated *Rembrandt f. 1655*. Second state of four before the horizontal lines of shading between the rungs of the ladder above.

This and the following subject were designed for a book in Spanish, *Piedra gloriosa o de la estatua de Nebuchadnesar*, Amsterdam, 1655, by Rembrandt’s friend Samuel Manasseh Ben Israel. Copies of the book containing the original plates are excessively rare.

- 12 **David and Goliath.** (B. 36, 4, H. 284, C)  
Signed and dated *Rembrandt f. 1655*. Second state of four before the mountain was made continuous. Splendid impression with lower margin intact.
- 13 **Jacob Lamenting the Supposed Death of Joseph.** (B. 38, H. 104)  
Signed *Rembrandt van Rijn fe.* Done about 1633. First state before the retouch. From the Chalon and Reiss collections.  
"Entirely by Rembrandt, but done from memory. Note the delicate suggestion of landscape in the distance. The near foliage is a convention similar to that which is found in Rembrandt's oil paintings of this time."  
C. J. Holmes: *Notes on the Art of Rembrandt*.
- 14 **The Triumph of Mordecai.** (B. 40, H. 172)  
Done about 1640 or later. Only state.  
"First dry-point, then finished with delicate biting; then strongly accented with dry-point. A delightful illustration of the story. Note the subtlety with which light and shadow are interchanged and yet kept broad, and how all the curves center in Mordecai's figure."  
C. J. Holmes: *Notes on the Art of Rembrandt*.
- 15 **David at Prayer.** (B. 41, H. 258)  
Signed and dated *Rembrandt f. 1652*.  
"Such plates as the *David at Prayer* will perhaps never be popular except with those who, like the amateurs of Chinese and Japanese art, are ready to strip themselves of the clogging idea that art is imitation of life. Rembrandt's changed outlook shows itself not only in the broader elements of design, but in the handling of separate figures. The naturalistic treatment of form was now perfectly at his command, whether he drew from the model or from memory, yet he often chooses to discard it in favor of more abstract and conventionalized faces and figures. Modern artists, such as Legros and Strang, have followed in the same track, and it is undeniable that no style can more vigorously express the elemental emotions of humanity."  
A. M. Hind: *Rembrandt's Etchings*.
- 16 **The Presentation in the Temple.**  
(Small plate.) (B. 51, H. 18)  
Signed and dated *R. L. 1630*. From the J. Bernard and Arozarena collections.  
"*The Presentation in the Temple* is a remarkable attempt at obtaining in etching the richness of design and the delicacy of treatment which at this time were Rembrandt's ideals in painting. . . . For the period the attempt is remarkably successful, and this little plate would make an admirable beginning for a collection of the master's etched compositions. The light and shade are broadly massed, and an effect of great space is obtained in a tiny compass by the dexterous recession of the building to the right and left."  
C. J. Holmes: *Notes on the Art of Rembrandt*.

- 17 **The Flight into Egypt, Night Piece.** (B. 53, H. 253)  
Signed and dated *Rembrandt f. 1651*. First state of five with Joseph's hand white. Beautiful impression from the Henri le See des Tournelles and Paul Mathey collections.
- 18 **The Flight into Egypt, in the manner of Elsheimer.** (B. 56, H. 266)  
Done about 1653. Sixth state before the sky was cleaned of corrosions. From the Arozarena collection.  
This copper had originally been engraved by Hercules Seghers with the representation of Tobit and the Angel. Only two impressions are known of the print in this state. The plate was then taken by Rembrandt, the figures of Tobit and the Angel effaced, and the figures of Joseph and the Virgin introduced in their places. The trees at the right and the foreground, as well as the figures, are Rembrandt's work. The remainder of the plate is substantially the way Hercules Seghers left it.
- 19 **The Rest during the Flight into Egypt.**  
Lightly etched. (B. 58, H. 216)  
Signed and dated *Rembrandt f. 1645*. Only state. From the collections of W. Koller and Count Stroganoff. The impressions of this charming little print are always very faint and delicate.
- 20 **The Return from the Temple.** (B. 60, H. 278)  
Signed and dated *Rembrandt f. 1654*. Only state.  
"Another superb example of fusion and noble simplicity of design. The dry-point is used less for compositional accent than as an enrichment of the general tone of the piece."  
C. J. Holmes: *Notes on the Art of Rembrandt*.
- 21 **Christ Disputing with the Doctors.** (B. 64, H. 277)  
Signed and dated *Rembrandt f. 1654*. First state with square corners. Splendid impression from the Chambers Hall collection.  
"A noble summary of Rembrandt's power over drawing, design, illumination, and insight into human character. The personages are differentiated even more subtly and observed with even more sympathy than in the plate etched some two years earlier."  
C. J. Holmes: *Notes on the Art of Rembrandt*.
- 22 **The Same.** (B. 64, H. 277)  
Another impression from the Poggi and Paul Mathey collections.
- 23 **Christ among the Doctors.** (B. 65, H. 257)  
Signed and dated *Rembrandt f. 1652*. First state before the plate was disfigured by foul bit-

ing at the top and right. From the collections of J. P. F. Kalle and Rudolph Pelzer.

"Magnificent: its simplicity should be compared with the studied arrangement of the 1630 plate, as its variety of individual characterization may be contrasted with the generalized types of the earlier piece. Cunning, pedantry, stupidity, senility, and fanaticism have never been more concisely presented."

C. J. Holmes: *Notes on the Art of Rembrandt*.

24 **The Same.** (B. 65, H. 257)

Another impression on paper watermarked with Head of Folly, likewise of the first state.

25 **Christ Preaching.** (B. 67, H. 256)

Done about 1652. Only state.

"Though less important than the Hundred Guilder Print, the *Christ Preaching* is certainly as strong as, if not stronger than, its great companion in its drawing of human character. The profound attention of the assembly, the marvelous expressions of their faces as they listen to the words of Christ, make an impression upon us that cannot be forgotten, and we are as if we ourselves were there listening to what the great Preacher has to say."

Atherton Curtis.

"His drawing makes itself overlooked, but overlooks nothing. He is excellently physiognomic. He expresses and characterizes in their individuality traits, looks, attitudes, and movements; that is to say, the normal habits and passing accidents of life. His execution has the propriety, the loftiness, the close tissue, the power and concision natural to craftsmen who are past masters in the art of fine language."

Eugène Fromentin: *Les Maîtres d'Autrefois*.

26 **The Raising of Lazarus.** (Small plate.)  
(B. 72, H. 198)

Signed and dated *Rembrandt f. 1642*. First state of two before the light diagonal shading on the forehead of Lazarus. From the collection of Rudolph Pelzer.

"A definite landmark in Rembrandt's career; entirely perfect and successful. The figures, all done from memory, are at once complete in themselves and fused in the general scheme. The design is more daring in its conventions and omissions than any previous attempt. Everywhere character is rendered without caricature, and set in a delicate natural atmosphere. . . . That it represents an advance upon the earlier treatment of the same subject is clear enough, for the old melodramatic poses, the old contrast of high light and dark shadow, are gone, as well as the old artificial feeling about the event represented. In the earlier plate Rembrandt could represent Christ only as a mighty magician; in this later version he has come to understand St. John's story better, and recognizes in the miracle the result of divine love and sympathy acting through Him who had no form nor comeliness among the sons of men."

C. J. Holmes: *Notes on the Art of Rembrandt*.

27 **The Same.** (B. 72, H. 198)

Another impression, likewise of the first state.

28 **Christ Presented to the People.** (B. 76, H. 271)

Signed and dated *Rembrandt f. 1655*. Eighth state of nine with much burr. From the Vlas-satto collection.

"Begins almost like a problem in architectural proportion. In the third state the design is concentrated, solidified, and enriched. Then when the dry-point wears away, mystery and tragedy are suggested by the gloomy archways added below, in the place of the brilliant group of foreground figures. . . . The statue of Justice in the niche to the left should be noticed as an example of Rembrandt's invention. It might have been designed by some ultra-modern sculptor of to-day, with memories of Egypt and of archaic Greek work in his mind."

C. J. Holmes: *Notes on the Art of Rembrandt*.

29 **Descent from the Cross by Torchlight.** (B. 83, H. 280)

Signed and dated *Rembrandt f. 1654*. Only state. Superb impression with wide margin.

"Very grand in idea. Note especially the hand reaching out from the darkness, and the rigid lines of the empty bier. Yet the blackness of the shadows does not blend quite happily with the lighter portions of the plate, so that it has not the unity of his most perfect works."

C. J. Holmes: *Notes on the Art of Rembrandt*.

30 **The Same.** (B. 83, H. 280)

Another impression on paper watermarked with the Fool's Bauble.

31 **Christ at Emmaus.** (The larger plate.) (B. 87, H. 282)

Signed and dated *Rembrandt f. 1654*. First state of three before the hat of the figure to the right was defined.

"A well-known masterpiece. To the vibrant effect of the intervals of white paper between the bold black lines, corresponding to the broad decisive brush strokes of Rembrandt's later painting, these prints owe their singular luminous charm. It is curious to note that the superb series of plates etched in open line which belong to the year 1654 were produced at the very time when Rembrandt's financial troubles, which resulted in bankruptcy two years later, had become most acute."

C. J. Holmes: *Notes on the Art of Rembrandt*.

32 **The Same.** (B. 87, H. 282)

Another impression of the final state. From the Earl of Aylesford's collection.

**33 The Same.** (B. 87, H. 282)

Another impression, likewise in the final state.  
From the collection of Paul Mathey.

**34 Peter and John Healing the Cripple  
at the Gate of the Temple.** (B. 94, H. 301)

Signed and dated *Rembrandt f. 1659*. Second state of five after the contour of the cloak on Peter's arm was rounded out and before the cross hatching on the left arch reached down to the capital of the column. Impression on Japan paper.

**35 The Baptism of the Eunuch.** (B. 98, H. 182)

Signed and dated *Rembrandt f. 1641*. First state of two before the shading on the waterfall. Splendid impression. From the collections of Rechberger, De Vries, Webster, and M. J. Perry collections.

"Pure, fluent invention from beginning to end. Once more we see the influence of Rubens coupled with memories of a former treatment of the subject under Lastman's influence, as in the last early picture from which that in the Oldenberg Gallery is copied, where all the elements of this design except the landscape are to be found."

C. J. Holmes: *Notes on the Art of Rembrandt*.

**36 Death of the Virgin.** (B. 99, H. 161)

Signed and dated *Rembrandt f. 1639*. Second state before the light vertical shading on the foremost bedpost. From the collection of Fritz Rumpf.

"A brilliant invention. The man in a cape in front is possibly done from a model, but the others are drawn from memory. The great difference from the earlier plates lies in the treatment of light: brightness being no longer suggested by violent contrasts, but by diffusion. The lightness of tone adds to the impression of space. To the influence of Rubens we must add that of Mantegna (whose prints Rembrandt copied), notably in the figure of St. John."

C. J. Holmes: *Notes on the Art of Rembrandt*.

**37 St. Jerome in an Italian Landscape.** (B. 104, H. 267)

Done about 1653. Impression on paper water-marked with the Head of Folly with five points.

"The landscape, with the buildings, is suggested by Titian or Campagnola, and according to Haden, directly copied from a drawing once in Dr. Wellesley's collection. Rembrandt's immediate study for this etching (in reverse direction) is in the Kunsthalle, Hamburg."

A. M. Hind: *Rembrandt's Etchings*.

"Rembrandt a traité bien des fois ce sujet de Saint Jérôme, mais jamais avec plus de grandeur ni d'une façon plus heureuse." Charles Blanc: *Rembrandt*.



- 38 **St. Francis Praying.** (B. 107, H. 292)  
Signed and dated *Rembrandt f. 1657*. Superb impression. From the Alfred Seymour collection.  
All the grandeur of Rembrandt's last period is seen in this print.
- 39 **Medea, or The Marriage of Jason and Creusa.** (B. 112, H. 235)  
Signed and dated *Rembrandt f. 1648*. Fourth state of five before the margin with verses was cut away. From the Fritz Rumpf collection.  
"The plate was designed to illustrate the tragedy of Medea written by Rembrandt's friend Jan Six and published in Amsterdam in 1648. The book is more usually found without the plate, but Dr. Jan Six has notified the existence of a number of copies containing the etching, as well as some loose folded sheets (apparently so printed with the idea of binding in the book)."  
A. M. Hind: *Rembrandt's Etchings*.
- 40 **The Pancake Woman.** (B. 124, H. 141)  
Signed and dated *Rembrandt f. 1635*. Second state before the reworking on the basket to the right. From the collection of Alfred Hubert.  
"Good. The first state is very lightly sketched in, color and solidity being added later."  
C. J. Holmes: *Notes on the Art of Rembrandt*.
- 41 **The Same.** (B. 124, H. 141)  
Another impression, also of the second state.  
"What an abundance of spirit and humor there is in the delightful picture of street life, *The Pancake Woman*!"  
H. Knackfuss: *Rembrandt*.
- 42 **The Same.** (B. 124, H. 141)  
Another impression, likewise of the second state. From the collections of the Earl of Aylesford and Rudolph Pelzer.
- 43 **The Golf Player.** (B. 125, H. 272)  
Signed and dated *Rembrandt f. 1654*.  
"*The Golf Player* is . . . a fine sketch in which everything is subordinated to the play of reflected light."  
C. J. Holmes: *Notes on the Art of Rembrandt*.
- 44 **The Same.** (B. 125, H. 272)  
Another impression from the collection of Count Stroganoff.
- 45 **The Jews in Synagogue.** (B. 126, H. 234)  
Signed and dated *Rembrandt f. 1648*. Splendid impression.



"There is virtue in limitation of interest, and it is in this respect that the same style of etching used in the Hundred Guilder Print succeeds so perfectly in that wonderful little piece of genre, *The Jews in Synagogue*."

A. M. Hind: *Rembrandt's Etchings*.

- 46 **The Draughtsman.** (B. 130, H. 191)  
Done about 1641. First state before the retouch.
- 47 **The Little Polander.** (B. 140, H. 138)  
Done about 1635. First state of two with the plate edges irregular. Splendid proof with wide margins. From the collection of A. Artaria.  
"Good, delicate work, in the manner of the small *Crucifixion* and perhaps of the same date."  
C. J. Holmes: *Notes on the Art of Rembrandt*.
- 48 **Student by Candlelight.** (B. 148, H. 202)  
Done about 1642. First state. From the Aroza-rena, Peoli, Firmin-Didot, and Camesina collections.  
"The work and modeling throughout are good, though very minute, infinitely better than any imitator's. The plate is so marvelously etched and bitten that we seem to see the flickering of the candle flame."  
C. J. Holmes: *Notes on the Art of Rembrandt*.
- 49 **Beggar Leaning on a Stick.** (B. 162, H. 15)  
Done about 1632. First state before the edges of the plate were trimmed.
- 50 **Beggar Leaning on a Stick.** (B. 163, H. 9)  
Done about 1630. Only state. From the collection of T. Roussel. Taken from the same model as *Beggar Warming his Hands at a Chafing Dish* (B. 173).
- 51 **Beggars Conversing.** (B. 164, H. 7)  
Signed and dated *R. H. L. 1630*. First state before the edges of the plate were trimmed. From the collection of P. Gellatly.
- 52 **Beggar Warming his Hands at a Chafing Dish.** (B. 173, H. 8)  
Done about 1630.  
"Skilful but careless. Very modern in its want of perception of anything but the external picturesque, though there is some expressiveness about the head."  
C. J. Holmes: *Notes on the Art of Rembrandt*.
- 53 **Beggar Seated on a Bank.** (B. 174, H. 11)  
Signed and dated *R. H. L. 1630*. First state before the edges of the plate were trimmed. From the collections of C. Josi, E. Schroeter, and the Duke of Buccleuch.

54 **The Same.** (B. 174, H. 11)

Another impression, from the Theobald collection.

55 **Beggars at the Door of a House.** (B. 176, H. 233)

Signed and dated *Rembrandt f. 1648.*

"This plate is, for the matter of that, one of the most beautiful of all, and one may say that in it everything is perfect—the technique, which is here of a rare delicacy—the expression of the figures—their attitudes—and the play of the light which distinguishes them so clearly one from the other. I wonder at the art with which the engraver has left one side of the print completely bare in order to concentrate the attention upon his subject. Beautiful things live only by sacrifices, and, more than any one else, Rembrandt grasped this great law of art." Charles Blanc: *Rembrandt.*

"When Alphonse Legros remarked to me that he considered this to be Rembrandt's finest etching, I answered: 'That is because it is so like one of your own.' To this he made answer: 'You pay me an immense compliment.' "

Frederick Keppel: *The Golden Age of Engraving.*

56 **Woman with her Feet in the Water.**

(B. 200, H. 298)

Signed and dated *Rembrandt f. 1658.* Only state. Proof on Japan paper from the collection of Dr. A. Straeter.

"Another fine study without dry-point, more modern, and perhaps more prosaic in its realism than B. 199. It anticipates Courbet and, in a sense, Millet also."

C. J. Holmes: *Notes on the Art of Rembrandt.*

57 **Six's Bridge.** (B. 208, H. 209)

Signed and dated *Rembrandt f. 1645.* From the collections of the Earl of Aylesford and another not mentioned by Fagan.

"To the same year—1645—belongs the well-known *Six's Bridge*, a plate in which the pure bitten line, with no close hatching or shadow effect, is given full play. Of its kind, this is a perfect etching. Every one knows the story of its being done while Six's servant went to fetch the mustard. But there is nothing hasty or incomplete about it; the masterly economy of lines is perfectly satisfying in its absolute directness and simplicity. There is great pleasure in contemplating a work like this, so clean, so free from any superfluous element."

Laurence Binyon: *Rembrandt's Landscape Etchings.*

58 **The Three Cottages.** (B. 217, H. 246)

Signed and dated *Rembrandt f. 1650.* Superb impression on paper watermarked with the Head of Folly. From the Schloesser, Galichon, and Von Lanna collections.

"In contrast with this is another plate of the previous year—*The Three Cottages*—where the dry-point is freely used to give color and softness to the thatched roofs, checkered with the shadow of an old tree. But it is the great fulness of shadow in the noonday, not its gloom, which is the motive of this etching."

Laurence Binyon: *Rembrandt's Landscape Etchings*.

59 **Landscape with Ruined Tower and  
Clear Foreground.** (B. 223, H. 244)

Done about 1650. From the Alfred Seymour collection.

"The print, which, for well-considered breadth and maintained unity of effect (not so much for dainty finish), is the 'last word' of landscape art, the perfect splendid phrase which nothing can appropriately follow, after which there is, of necessity, declension—if not collapse."

Frederick Wedmore: *Fine Prints*.

"In the earlier states the cupola and the barns in front of it make up so strong a group that the eye is drawn away from the real motive of the plate. By suppressing the cupola and strengthening the sky in the later states, Rembrandt has concentrated the effect on the dark landscape to the left, and has improved the result enormously, though sacrificing an obvious rhythm of line which the cupola emphasized. A masterly plate."

C. J. Holmes: *Notes on the Art of Rembrandt*.

60 **The Cottage with the White Palings.** (B. 232, H. 203)

Signed and dated *Rembrandt f. 1642*.

61 **The Mill.** (B. 233, H. 179)

Signed and dated *Rembrandt f. 1641*. Only state.

"A lesson in the variety of linear methods which are needed to get richness and texture in a simple subject. The ideal of large spacing in landscape leads to vacuity and mannerism unless we keep in constant touch with nature. Here great simplicity of design is employed, so Rembrandt calls in all the resources of his art as a draughtsman to secure the texture and details of nature without belittling the broad general scheme of the print."

C. J. Holmes: *Notes on the Art of Rembrandt*.

62 **A Canal with Swans.** (B. 235, H. 238)

Signed and dated *Rembrandt f. 1650*. Superb impression on Japan paper.

"Several of the master's exquisite etchings of landscape are dated 1650 . . . the little print, so charming in its simplicity, of the *Canal with the Swans*."

Knackfuss: *Rembrandt*.

"In the mountainous landscape behind, we may still trace the influence of Hercules Seghers."

C. J. Holmes: *Notes on the Art of Rembrandt*.

63 An Old Man with Divided Fur Cap.

(B. 265, H. 170)

Signed and dated *Rembrandt f. 1640*. First state of three, before the slipped stroke near the left eye of the sitter. From the Hibbert and Theobald collections. This impression has most unusual breadth and brilliancy, so that the print, so far as this impression is concerned, should take its place among the great portraits by Rembrandt.

64 Dr. Faustus.

(B. 270, H. 260)

Done about 1652. First state of three before additional shading on the book to the right.

"A superb example of force concealed by delicate transitions. Note how Faustus' white cap makes his figure tell in spite of large lights elsewhere, and yet is connected with the background by the shadow in its folds. Also how the papers hanging against the window break its regular outline, and carry diffused light into the room. Note, too, how the breadth of the lighting is increased and attention concentrated on Faustus by the open handling of the objects in the immediate foreground. Altogether the plate is one of the most perfect of Rembrandt's etched inventions."

C. J. Holmes: *Notes on the Art of Rembrandt*.

"The whole of Rembrandt is in his engravings—his mind, tendencies, imagination, reverie, good sense, chimeras, difficulties of rendering the impossible, realities in nothingness. It is the same craftsmanship, the same set purpose, the same carelessness and insistence, the same strangeness of style, the same desperate and sudden success achieved by expression."

Eugène Fromentin: *Les Maîtres d'Autrefois*.

65 Clement de Jonghe.

(B. 272, H. 251)

Signed and dated *Rembrandt f. 1651*. Third state before additional shading below the arch. Beautiful impression from the Artaria collection.

"As to the portrait of Clement de Jonghe which Rembrandt etched, one has no need to remark how fortunate is the arrangement or how beautiful the effect, how imposing the pensive expression of this personage, whom one would so little suspect of being a merchant occupied with the prosaic details of his business, and to whom Rembrandt—who always idealized nature according to his own ideas—has been able to give, as in the case of the *Young Haaring*, an air of reverie so profound and the austere melancholy of a philosopher in meditation."

Charles Blanc: *Rembrandt*.

66 The Same.

(B. 272, H. 251)

Another impression. Fifth state before rework on hat, and chair below upper bar. From an unidentified collection.

"In the first four states we can watch the sitter gradually growing in reality and solidity without losing anything of his ghostly and sinister look. The luminosity of the piece is enhanced by the repression of local color, so that the total effect is almost that of monochrome. Room is thus left for the display of those subtleties of modeling on which its impressiveness depends."

C. J. Holmes: *Notes on the Art of Rembrandt*.

67 Jan Lutma. (B. 276, H. 290)

Signed and dated *Rembrandt f. 1656*. Second state with the addition of the window, but before cross hatching in upper right corner. From the freshness of the burr all through the plate, it would seem that this proof is an extremely early impression just after the window was added.

"Sitting upright in his arm-chair with a statue in his hand, this artificer in gold, silver, and precious stones looks out sideways at us, and instantly we recognize, by his fine artful glance, his *métier*. This work is of rare completion and bears the same significance in his etched work that the *Syndics of the Drapers' Guild* does in his painting. It sums up that moment of the master's life when all his powers were in a sense so balanced that he could add to his immense strength a suggestion of calm and reserve power."

Emile Verhaeren: *Rembrandt*.

68 The Little Coppenol. (B. 282, H. 269)

Done about 1653. Fourth state with triptych. It appears from an epigram by H. F. Waterloo in the "Hollantsche Parnas door T. v. Domselaar verzamelt, Amsterdam, 1660," that the boy in the present etching is Coppenol's grandson.

69 The Great Coppenol. (B. 283, H. 300)

Done about 1658. Fifth state before the plate was cut down.

70 Portrait of a Boy in Profile. (B. 310, H. 188)

Signed and dated *Rembrandt f. 1641*. Only state. From the collection of J. D. Boehm.

"A superbly delicate study. Compare it with Flinck's picture of William II of Orange."

C. J. Holmes: *Notes on the Art of Rembrandt*.

71 Rembrandt Wearing a Toque. (B. 319, H. 58)

Done about 1631. From the P. Gellatly collection.

72 Rembrandt's Mother turned to the Right. (B. 343, H. 52)

Signed *R. H. L. f.* Done about 1631. Third state before the plate was cut to an oval. From the Gawet, Boehm, and Firmin-Didot collections.

"Look at *Rembrandt's Mother turned to the Right*: was ever mother so nobly immortalized by the etching needle? The tender protective spirit of all motherhood is not suggested, perhaps as it is in Whistler's mother, but here, one feels, are just those wise and beautiful qualities of reverend and experienced age that one can imagine Rembrandt wished to realize in his mother. And how simple and dignified the treatment, with all the relative blacks of the costume!"

M. C. Salaman: *From Rembrandt to Whistler*.

73 **Saskia with Headdress of Pearls.**

(B. 347, H. 112)

Signed and dated *Rembrandt f. 1634*. Only state. From the collections of A. Donnadieu and Henri le Sec des Tournelles.

"This is one of the most attractive of Rembrandt's portraits of his wife Saskia, to whom he was married in June of the same year."

A. M. Hind: *Rembrandt's Etchings*.

74 **Old Woman Asleep.**

(B. 350, H. 129)

Done about 1635-7. Only state. Splendid impression, from the collection of A. Firmin-Didot.

"This seems to have been long a popular plate, as it has often been copied, once by Andrew Geddes. I do not know any work by the master that contains as much of his human sympathy and such abundant evidence of observation on so small a scale."

P. G. Hamerton: *Rembrandt*.

75 **Three Heads of Women, One Asleep.**

(B. 368, H. 152)

Signed and dated *Rembrandt f. 1637*. From the Galichon collection.

"A sheet of excellent studies."

C. J. Holmes: *Notes on the Art of Rembrandt*.



